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CURRENTS

the Ensemble for New-Music at the University of Richmond

1 *Allegro, with passion*

Voice

Fred Cohen, Artistic Director

presents

Alto Flute

A CONCERT OF NEW-MUSIC

GUEST SOPRANO MIMMI FULMER
GUEST FLUTE SOLOIST LEONE BUYSE

years

the ha bit
APRIL 17, 1996 PERKINSON RECITAL HALL

of want ing you
APRIL 19, 1996 CHARLES CITY PS AUDITORIUM

PROGRAM

PORTABLE KISSES (1996; first performance)

Stephan Prock
(b. 1961)

- I. Portable Kisses
- II. The Kiss of the Voyeur
- III. His Moment

Mimmi Fulmer *soprano*
Patricia Werrell *flute, piccolo*
Charles West *clarinet*
Paul Hanson *piano*
Terri Lazar *violin*
Alyssa Moquin *cello*
Barry Dove *percussion*
Fred Cohen *conductor*

THE FORCE THAT THROUGH THE GREEN FUSE DRIVES THE FLOWER (1996)
(first performance)

Ann Callaway (b. 1949)

- I. NGC 2997
- II. Saturn
- III. The Work of the Sun

Paul Hanson *piano*

intermission

THAT WHICH BINDS US (1995)

Fred Cohen
(b. 1958)

- I. Desire
- II. To Drink
- III. Sleeping
- IV. The Music Like Water

Leone Buyse *flute, alto flute*
Mimmi Fulmer *soprano*

DEVACHAN (1992)

Ann Callaway

Patricia Werrell *flute, piccolo*
Charles West *clarinet*
Paul Hanson *piano*
Terri Lazar *violin*
Alyssa Moquin *cello*
Michael Werne *percussion*
Fred Cohen *conductor*

TEXTS

Portable Kisses

Poetry by Tess Gallagher from *Portable Kisses*, 1992

I. PORTABLE KISSES

They will take you
with them, stuffing
their fat lips
as they gallop, as they
prance soulfully
up to you with veils

on their wrists,
as they swim the Atlantic
and Indian Oceans
in tuxedos rented in Havana.

They are ready to bribe
the guards who search
your empty luggage
by stomping on it.

All the kisses fly out.
What border?
What passport?

Through glass doors
a lively sonatina
begins to play
just for you.

II. THE KISS OF THE VOYEUR

is made of lingering.

While the kisses of others
tear greedily the pages of the face,
she uncloaks against time, against breath,
against memory. She releases the velvet
behind darkness, shines there
like a green scarf
on a green bough, outside
his window, all undulation
and savoring. Not wanting that
which he has, but that which is his
as he can never give it.
Not to reap fervency. But fervently
as the fir bough in sea-wind
to yearn to him and so to draw outwardly
his roaming, weightless
gusts and shudders.

III. HIS MOMENT

They burned my bed. Took it high
and burned it, those smoldering angels
so eager to lift my one love from earth.

Now that I sleep on the ground
my bed is everywhere.
Now that I kiss the air
my love goes everywhere.

If his are the only lips,
am I never to be kissed
except as one never-to-be-kissed again?

Sometimes the dawn sky clings
to itself like that
in the moment just after multitudes of stars
have faded. That's why I love most
the moment when you take your lips away.

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THAT WHICH BINDS US

Poetry by Jane Hirshfield from *Of Gravity and Angels*
Wesleyan University Press, 1992

I. DESIRE

For year, the habit of wanting you,
carried like something unnoticed,
lint in a pocket, or manzanita
seed waiting a fire--
you come to me
changed, an old photograph
blurred with motion,
the shutter too slow to keep you the same.
After a while, the light, an old habit
between us, drains off:
simple to meet, to walk towards evening
in a part at the continent's edge;
simple to talk
until conversation drains off,
a newly decanted wine
and we're left with the sediment dark
at bottom between us,
desire,
simple to say,
and all the decision pours out of my life,
leaving my buoyant, empty, to float
towards your hand.

II. TO DRINK

I want to gather your darkness
in my hands, to cup it like water
and drink.
I want this in the same way
as I want to touch your cheek--
it is the same--
the way a moth will come
to the bedroom window in late September,
beating and beating its wings against cold
glass;
the way a horse will lower
his long head to water, and drink,
and pause to lift his head and look,
and drink again,
taking everything in with the water,
everything.

III. SLEEPING

Here, we are one geography:
every part of us inked on a map
where, across all the blue waters,
continents' edges inexplicably match.

I move closer to you in the dark,
feel the slow heat
that embers you deeper into the night.
Where all fires descend a few hours
into their own slow-dreaming hearts.
Where the ravine hides in its own steepness
no matter how long, how fiercely we love.

IV. THE MUSIC LIKE WATER

How, on a summer night,
the mysterious few bird notes rise
and break against the dark and stop,
and that music continues, afterward, for a long
time;
how you move in me until silence itself is
moving
precisely as those few notes,
how they do not stop, the music like water
finding its way;
how what we begin we only think is ours,
how quickly it passes from reach,
some other life throating the air
until it is utterly lovely and changed;
how I am changed by you and change you,
how we willingly hollow our throats for the
song,
how the music chains us, but the song--
on a summer night, how it breaks and stops,
how we falter and still the notes rise, beyond
us,
how they complete themselves in the silence
and silence completes us, simple as those few
notes
that answer the dark on a summer night and fall
still.

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PROGRAM NOTES

Tess Gallagher's little book of love poems, *Portable Kisses* first appeared in print as a collection in 1992. In it she uses poetry (especially lyric poetry) to relate the adventures of the kiss--in her poems the kiss becomes a person since, as she says, "Kisses are essences as well as actions..." In the first movement I have tried to capture what Tess describes as the collection's "wry, sassy tone." And in my juxtapositions of short, contrasting musical sections whining each setting I respond to her deployment of poems within the book: "the whimsical alongside the passionate, the panoramic with the close up, and always the intimacy of the vignette."

At the end of her introduction to the poems Tess writes, "Ideally a reader should finish this book the find somebody to kiss." I hope when these songs are over that you may feel the same impulse.

That Which Binds Us is a setting of four poems by Jane Hirshfield from her collection, *Of Gravity and Angels*. These are love poems of extraordinary poignancy and depth. The images are both powerfully evocative and musically compelling. Silence moves, lovers become one geography, darkness is gathered and drunk, the intensity of a manzanita seed waiting for fire (necessary for propagation) is vividly rendered. Upon reading these works, I immediately felt the impact of the music within. In my reading of the poems, the lure lies "between the lines," as it were, in "unspeakable" emotions and passions. These feelings are complex yet basic to our humanity, and in that manner simple. Upon reflection, I felt that the combination of soprano voice and a single, complementary instrument--the flute--would best reflect the inner strengths of the poems and yield the truest realization of the music as I felt it.

That Which Binds Us was commissioned by the University of Wisconsin-Madison School of Music for my friend Mimmi Fulmer, and is dedicated with love to my wife, Judith Hobbs Cohen.

MEET THE PERFORMERS

In September, 1993 LEONE BUYSE relinquished her position with the Boston Symphony Orchestra to become Professor of Flute at the University of Michigan and pursue a more active solo career after 22 years as an orchestral musician. Acting principal flutist of the BSO since September, 1990, she was invited by Seiji Ozawa to join the orchestra in 1983 as assistant principal flutist and principal flutist of the Boston Pops. Previously she served as assistant principal flutist of the San Francisco Symphony. She made her debut as soloist with the Boston Symphony at Tanglewood in August of 1993, performing Leonard Bernstein's *Halil*. She has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Juilliard and Muir Quartets, the Boston Musica Viva, and at annual conventions of the National Flute Association.

Ms. Buyse has taught at the New England Conservatory, Boston University, Tanglewood Music Center, and as visiting Associate Professor of flute at the Eastman School of Music. She has presented recitals and master classes at universities, conservatories and festivals across the United States, as well as in Canada, Japan, Greece, and Turkey, and is in great demand as an adjudicator and clinician. She may be heard as solo flutist on numerous recordings of the Boston Symphony, Boston Pops and the San Francisco Symphony.

Ms. Buyse was graduated with distinction from the Eastman School of Music and continued her education on a Fulbright grant, studying in France and Switzerland with Michael Debost and Jean-Pierre Rampal. Also an accomplished pianist, she served for two years as accompanist at Rampal's summer master classes in Nice, France.

Soprano MIMMI FULMER is a graduate of Princeton University and New England Conservatory. She continued vocal study with Jan DeGaetani, and was a Vocal Fellow at Tanglewood. Noted for her performances of new music, she has premiered dozens of works written for her, including eight roles in seven operas, and has been guest soloist at the Aspen Festival, Kennedy Center, Walker Art Center, Bath Fringe Festival, Bang on a Can, and numerous new music concerts throughout the United States. Ms. Fulmer is Associate Professor of voice and opera at the University of Wisconsin-Madison. She is active in oratorio and recital, as well as music of the 17th and 18th centuries, with authentic instruments. She sang two roles in Madison Opera's premiere of *Shining Brow*, for which the New York Times notes her to have "cooed delightfully...and shrieked suitably."

Composer ANN CALLAWAY was born in 1949 in Washington, DC. Her musical training began in Baltimore under Grace Newsome Cushman and was followed by study at Smith College with Alvin Etler in composition and Monica Jakus in piano. Upon her graduation from Smith, Callaway was awarded the Settie Lehman Fatman Special Fellowship in Music. She went on to study with George Crumb, Jack Beeson, and George Edwards, earning an MA from the University of Pennsylvania and a DMA from Columbia University.

Among other honors, Ann Callaway has received a Guggenheim Foundation Fellowship and a National Endowment for the Arts Composer's Commission. Her music is performed in the US and abroad. Her *Concerto for Bass Clarinet* has been played by the Seattle Symphony and the Cleveland Chamber Orchestra; her sextet *Devachan* was premiered in 1993 by the New York New Music Ensemble.

Callaway has held a guest lectureship at the University of California, Berkeley, and has been a resident artist at the MacDowell Colony, the Leighton Artist Colony, and Yaddo. She frequently writes and performs "music for use" in her position as organist-choir director at El Cerrito United Methodist Church. She lives in Berkeley, California.

Composer STEPHAN PROCK received his DMA in composition in 1993 from Cornell University, where he studied with Steven Stucky and Karel Husa. Mr. Prock has written much vocal and theater music; some of his commissions include those from the Culbreth Theater at the University of Virginia, the University of Mobile and music for a production of Shakespeare's *The Comedy of Errors* at Cambridge University. Currently, Mr. Prock is a freelance composer living and working in Charlottesville, VA., and the Director of the New Music Ensemble at the University of Virginia.

A composer and conductor living in Richmond, FRED COHEN received his doctorate in music composition from Cornell University in 1987, where his teachers were Karel Husa and Steven Stucky. He earned his undergraduate degree from the University of California at Santa Cruz. Mr. Cohen has been the recipient of a number of composition awards, including the ASCAP Grant to Young Composers, First Place in the Westfield State College Inauguration Composition Competition, and First Place in the Virginia Music Teachers Association Commissioned Composer Contest. His works have been commissioned and performed by organizations such as the Richmond Symphony, the Cleveland Chamber Orchestra, the University of Richmond Dance Company, the El Cerrito Youth Orchestra, the Washington Chorale, the Richmond Camarata, and numerous artists. His music has have been performed throughout the United States, in South America, and in Eastern Europe.

As a conductor and artistic director, Mr. Cohen has directed orchestras and new-music ensembles for more than ten years. During 1978-80 he was the director of Ensemble Nova in Santa Cruz, CA. He founded the Cornell Contemporary Ensemble and directed it from 1982 to 1986, and founded CURRENTS in 1986. Since 1980, Mr. Cohen has directed over sixty first performances of music in all media, including opera, ballet, and computer-generated works. In addition to frequent appearances as the conductor of contemporary music, Mr. Cohen directs the University of Richmond Orchestra and appears as a guest conductor with the Richmond Symphony.

CURRENTS

CURRENTS is the University of Richmond's resident professional ensemble for contemporary music. Founded in 1986 by Fred Cohen, Associate Professor of Music, its goals are to bring fresh, spirited, and progressive programming of 20th century music to concert-goers in Richmond and throughout central Virginia, and to commission and perform new works by emerging and established composers of concert music.

CURRENTS is the only professional contemporary music ensemble in Virginia. Ten performers form the core of the CURRENTS ensemble and have been associated with the ensemble since 1987. Guest performers with CURRENTS have included vocalists Lisa Burrs, Mimmi Fulmer, Carmen Pelton, David Pelton, and Christine Schadeberg, oboist Heinz Holliger, and members of the Shanghai String Quartet.

Since its inception, CURRENTS has performed three to six programs each year at a variety of locations in the central Virginia area, including the Carpenter Center for the Performing Arts, the Virginia Museum of Fine Arts, the Jefferson Hotel, Washington and Lee University, the College of William and Mary, Randolph-Macon College, Virginia Commonwealth University, and the University of Richmond. All performances are reviewed by the press, and many are recorded for broadcast on WCVE-FM, Richmond's Public Broadcasting Station. CURRENTS had its New York debut at the Katherine Bache Miller Theater in 1993. CURRENTS concerts were awarded first-place in both chamber music and performance of 20th century music categories during the 1989-90 and 1990-91 seasons by music critics of the *Richmond News-Leader* and the *Richmond Times-Dispatch*, and awarded "Best Performance of Contemporary Music" during the 1992-93 and 1993-94 seasons by the music critic of the *Richmond Times-Dispatch*. CURRENTS made its debut

on the Virginia Museum's Fast/Forward series during the 1994-95 season with a program of works by Morton Feldman in conjunction with an exhibition of paintings by Philip Guston. CURRENTS first CD was issued in December, 1995, on the Centaur Label (Centaur CRC 2248).

First performances include works commissioned by CURRENTS by composers William Averitt, Stephen Addiss, Thomas Albert, Richard Becker, Allan Blank, Fred Cohen, David Cope, Joel Feigin, Ralph Graves, Ben Johnston, Timothy Kloth, Jonathan Kramer, Walter Ross and Vivian Fine. CURRENTS has also presented the American premieres of works by a number of prominent contemporary Eastern European composers, including Edison Denisov, Sofia Gubaidulina, György Kurtág, and Alfred Schnikke.

All CURRENTS concerts involve the participation of one or more composers whose works are being performed. CURRENTS encourages dialogue between concert-goers and composers by arranging both formal and informal lecture and conversational sessions. Since 1986, CURRENTS has hosted 35 composers, including Richard Danielpour, Mario Davidovsky, Vivian Fine, Fred Lerdahl, Nicolas Maw, Steven Stucky and Joan Tower.

CURRENTS has received funding from the National Endowment for the Arts, the Virginia Commission for the Arts, the Aaron Copland Fund for Music, the Sydney and Frances Lewis Foundation, Downtown Presents, the Carpenter Foundation, Meet the Composer, Inc., the University of Richmond, local and regional art agencies, and private donations.

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